

(401)

Walter H. J.

Balto Sept 17/74

Sept 18/74,

Sends recpt of *Tureschi*.
Lugeoff picture will be
sent tomorrow.

✓
Balto 17th Sept 74
Mr Mackon
I enclose
receipt of 'Tureschi',
I have sent today
to Mr. Higgins and asked
him to hand you when
he had read a letter
from Mr. Lucas and
one from "Des Goffe" des-
cribing his picture - get
them - The picture will

go to you tomorrow or
next day - let me
know how you like it,
after it, leaves here the
Custom House will
have nothing to do
with it

Yours

W. T. Waters

Wm John Jr. (402)
New Haven.

Sept 16. 1874.

Sept 17/74

With regard to the
exchange of Photographs.

Yale College. New Haven.
Sept 16th 1874

Mr. Wm MacLean.

Curator Corcoran Art Gallery.

Dear Sir.

We should be most
happy to receive the pho-
tographs of objects of art in
your collection, and as
opportunity affords we
shall be pleased to recip-
rocate.

Did I rightly understand

that you had visited New
Haven during the summer.
If so I regret very much
that I should have missed
you.

I cannot but think
that such an enterprise
as that you have inaugurated
in the way of a liberal
exchange or distributions
of photographs of your col-
lection, will be found use-
ful. I think there
should be some concen-
tration in action with

reference to the formation of a museum of
Coats in this country. So as to avoid
repetition as much as possible by es-
tablishing such Coats as are not to be
seen elsewhere here. By this means
each museum must possess distinct
features of its own.

Believe me, very truly yr

Wm F. Brewster.

Director of the Nat. Museum of the Smithsonian Institution.

Halsey, I. P. (403)

Richmond Va

Sept 22. 1874,

Sept ²³₂₃/74,

Offers a painting
(Rehrbrandt) for sale,

J

GORGORAN GALLERY OF ART,

WASHINGTON, D. C.

Law Office of Don P. Halsey,

ROOM NO. 16 "SHAFFER'S BUILDING,"

(CORNER OF MAIN AND TENTH STREETS)

Richmond, Va., 22nd September 1874

Hon. W. W. Corcoran,
Washington D.C.

Sir:

I am the owner of an oil painting to which I respectfully in-
vite your attention. I have every reason to believe that it is
a genuine Rembrandt. It bears his name and the date
1639; it exhibits the peculiar characteristics of his style
(chiaro oscuro and exquisite grouping), and is evi-
dently one of his studies for the great picture in the
Dresden Gallery - "Abraham and Esther." No competent
artist, who has seen it, has ever doubted the genuine-
ness of this picture. It is now in the studio of my
friend the artist J. J. Fisher, Esq. in this city, and has
his and Mr. Elder's unqualified endorsement.
I purchased it while a student of Law in Germany
in 1858, having at the time but a meagre idea of
its real merit. In my present pecuniary condition
it is too valuable for me to retain, and I seek to find
a purchaser. I should like for it to have a place

in the Circian Gallery at Washington -

I am willing to sell it for such a price as competent critics may adjudge a fair value. To be appreciated it must be seen. If you are willing to entertain the idea of a purchase, I shall be happy to exhibit it to any authorized Agent whom you may send to examine it, or if desired will carry it on to Washington City that its merits may then be passed upon. -

In size the picture is small, I should think about 20 X 12 inches -

Though unknown to you personally, I had the honor whilst in Europe (especially in Rome 1859-60) of enjoying the acquaintance, and I believe friendship of your late daughter and M^{rs} Eustis -

With great respect, y^r Obedt Servant

D. P. Malins

Desgoffe B.

(404)

Paris Aug 26. 1874,

Description of his
picture.

✓

GOESBORAN GALLERY OF ART,

WASHINGTON, D. C.

Return, if not called for in 5 days.

Mon cher Monsieur Lucas,

J'ai terminé le tableau que vous m'avez demandé. Le titre serait: un dessous de crêpe. ~~com~~ pour la composition, j'ai supposé, comme cela se voit quelque fois, une crêpe, dont le dessous vide, aurait été garni d'un groupe d'objets précieux.

- Le meuble d'ébène sculpté, est du 17^e siècle, dit le livret du musée de Clugny où j'ai pris: il a été envoyé d'Espagne par l'amiral Nelson, à l'air vint, ébéniste alors en renom, pour être remis en bonne condition, c'est de cette époque que datent les restaurations qu'il a subies.

- Le pistolet, travail Italien du 16^e siècle, tout également du musée de Clugny, ainsi que la coupe en émail de l'époque, qui est au coin à droite du tableau, coupée à moitié par le cadre.. et

- la coupe en faïence. poterie blanche, décorée d'arabesques incrustées en brun, est du règne de Henri II.

Quant à la pièce principale, elle fait partie de la galerie du Louvre, dont elle est un des objets les plus importants. le catalogue

Il désigne sous le nom de nacelle. Lapis,
monture d'argent doré, et or émaillé.
XVIII^e siècle. L'énorme morceau de Lapis dans
lequel a été taillé la Coupe, est de la couleur
la plus vive qu'on ait jamais rencontrée dans
une aussi grande dimension. La Statuette
de Neptune est en argent doré. Le grand
mascaron grotesque appliqué contre la
proue, et ceux plus petits qui décorent le
piéd en balustre, sont émaillés sur or,
ainsi que les quintandes et les feuillages.

Mon père, Monsieur, que vous serez satisfaits
de l'exécution de ce tableau, que je considère
comme un de mes meilleurs, et que je
voudrais pouvoir exposer l'année prochaine,
j'appellerai particulièrement votre attention
sur le vase de Lapis, et sur tous ses détails,
sur ses figures surtout.

Qu'en dit, cher Monsieur, plaise
à la personne à qui vous allez l'expédier.
Je serais heureux de l'apprendre un jour.

Je vous serre cordialement la main

M. Bergoffe.

Ce 26 Août 1874.

Sherbette Kane & Co. (405)

Paris Sept 10. 1874.

8

Encloses Invoice of
3 cases (Barry Brays) sent
per Ste Hannover from
Southampton Sept 12/74.

1204
Sherbette Kane & Co.

PARIS.

33, Rue du Quatre Septembre

HAVRE.

87, Place du Commerce.

North German Lloyd Steamships

entre LE HAVRE. NEW YORK. BALTIMORE.

NOUVELLE ORLEANS. HAVANE & LES ANTILLES.

Paris, 10th Sept 1874

Mr. E. Hyde

Secretary American Gallery of Art

Washington D.C.

Dear Sir,

We beg to hand you enclosed
legalised invoice of N^o 20/22 - 3 c^s. which
we will ship you per steamer "Hannover"
12th inst. from Southampton, in accordance
with instructions received from Mr. Lucas.

We remain, Dear Sir,

Yours truly

Emile Kane

LHERBETTE KANE & C°

AGENCY OF THE

NORTH GERMAN LLOYD

STEAMERS BETWEEN

HAVRE, NEW-YORK

BALTIMORE

HAVANA & NEW-ORLEANS

HAVRE

34, RUE DU CHILOU

PARIS

33, RUE DU QUATRE-SEPTEMBRE

Per

"Hamrover"

Havre, 11th Sept. 1874

A. Hyde Esq.

Secretary Corcoran
Gallery of Art.

Washington

We beg to hand you herewith one Bill of Lading of the
following package Corcoran Gallery of Art. 20/22 -

Shipped on board the present Conveyances
for your port as per instructions received from
our Paris Office

Our charges have been collected in reimbursement
as under -

CHARGES

F.	28	10	Carriage
»	4	50	C. House and Cartage
»	1	60	Postages
»	-	-	Ins ^{ce} on F.
»	9	-	Commission
»	-	30	Export Tax
»	2	60	Stamped B/Ldg.
	17	90	Leg ^{ns} of Invoice
	17	90	- of "Leipzig"
	81	90	

Imp. Maudet, Godefroy et C°

Yours very truly

Thurth Kane

(406)

605

Sept 28/74,

Sends Bill of Lading
of 3 cases of Bronges.

Sartain John (407)

Phila, Sept 12/74.

Sept ¹⁴ 24/74

Color for Walls of a
Gallery.

Painting of Casts, &c,

GOBBON GALLERY OF ART,

WASHINGTON, D. C.

Rich warm tints on the contrary close in the walls upon you, producing at the same time sensations of luxury and comfort, and a rich effect even on the pictures, harmonizing finely with the gold on the frames. And it is only on this kind of wall that pictures by the old masters should be hung to prevent them from looking dark and dirty. There are certain proprieties that must not be ignored if you would preserve harmony, as for example, silver with blue, gold with red, but I am getting tedious.

Our Academy Building is getting on very well. The iron frame work of the roof is on the ground and ready to raise. The eighteen polished marble columns of the stairway are up, and the last of the arches are being turned over them. I am glad you are likely to be here this fall that I may take you through the building and explain to you the various uses of ~~the~~ different apartments which none know as well as I do, because ~~the~~ building, from my plans and arrangement. The architectural taste and constructive skill belong to the architects.

I rejoice to learn of the additions to the collection of your noble institution and hope soon to see them. The Discobolus you have, there is no doubt our Academy would like to purchase provided it is not the same that we have. The figure upright measuring the distance with his eye. ^{we have} The one in act of throwing the quoit we have not got, but that is by Myron.

Yours truly John Sartain

Pennsylvania Academy of the Fine Arts,

Philadelphia, Sept^r 12th 1874
128. Sanson St.

Wm. Mac Leod Esq^r

Dear Sir

Yours of the 3rd

inst. came duly to hand, and again I have to apologise for delay in my answer. My excuse is that I am so loaded down with multitudinous cares and engagements that I have found it impossible to give your queries proper attention until now.

For a gallery in which only plaster casts are displayed there need not be so much anxiety as to a particular tint, as must be in the case of a picture gallery where the tint of the wall has an effect on the tone of color in the picture that hangs on it. My inclination would be to make the tint of the wall just dark enough to give a distinct relief to the casts, but not so dark as to make that relief sharp and cutting. Then as to whether the tint should be a warm or a cool one, I should let that be determined

by the size of the room. A cool tint makes the wall retire from the eye, therefore a small room may be thus made to appear larger than it really is. A warm tint produces the contrary effect, and especially when that tint is dark. If any figure or pattern is on the wall care should be exercised to make the figure small, not large, and the figures should have no shadow represented, but should be of the nature of stencelling, and should be of the same color as the wall precisely, but only a shade darker or lighter.

If the figures are of white plaster, a student can see clearer the definition of the forms while drawing from them, but it is destructive to the sight, and upon the whole (especially for mere exhibition purposes) it is better to paint them of the tender tint of statuary marble, carefully avoiding gloss. But it is of the utmost importance that the plaster be first prepared by painting them over with thin Shellac to choke the pores, otherwise the absorbing nature of the cast will cause the vehicle to rush in, leaving a clotted mass of pigment outside - utterly annihilating all refinement of form.

I have seen a small gallery of marble sculpture in which a charming effect ^{was} produced by means that I regarded as novel. The walls are pink. When you come to Philadelphia again I would advise you to go and see it. It belonged to the late Henry D. Gilpin (formerly Att^y. Gen^l. U. S.) and is at the S. W. corner of 11th & Spruce Streets.

So far as regards the color of walls for the relief of paintings, it is necessary to bear in mind that a pearly grey tint will destroy the effect ^{of} Landscapes that have in them tender and delicate distances. It makes them look dirty and smeary.

There is such a variety of tastes in people on this subject, that you will find the work denounced do whatever you will. My own observation has brought me to this conclusion, that those who are the loudest and most confident in their criticism, are apt to be the very ones whose knowledge or judgment is least to be relied on. You know "fools rush in where angels fear to tread". But you may sum up general effects into something approaching law, thus, cool and pale tints expand the rooms and produce an airy effect, an intellectuality, but cold & cheerless.

(408)
Bland. Ths. East Secty.
Metropolitan Museum of Art
New York. Sept 23/74
Ans'd Sept 26/74,

Sends Catalogue and
requests one from the
Gallery.
Ans'd Sept 26/74

✓

The Metropolitan Museum of Art; New York.

Temporary Gallery 128 West Fourteenth Street.

New York 23 September 1874

Jas. L. Carlisle Esq
 President
 Crocker Art Gallery
 Washington D.C.

Sir, Wishing to extend a knowledge of
the existence of the Metropolitan Museum of
Art, of its progress and of the works of Art
which it contains, I take pleasure in
sending to you copies of the last Annual
Report and Catalogues of Pictures &c. on
Exhibition.

Your forwarding a copy of any
Catalogue published by the Institution
of which you are President, will be
extremely a favor. I am, Sir,

Yours respectfully
Wm. B. Landis
Asst. Secy

Send thank &
catalogues

Washington D.C.

It is hereby agreed this twenty eighth day of September A. D. 1874 between the Corcoran Gallery of Art and George W. Chamberlin.

That the said Chamberlin shall paint the walls of the Upper Hall at the head of the main stairs, with five good coats of paint, of such color as may be selected, the last coat to be stippled.

That when the work shall have been completed, and accepted by the Committee on the Building, the said Chamberlin shall receive the sum of one hundred dollars in full payment for the same.

Geo. W. Chamberlin

(409)

Chamberlin Geo. W.
Sept 28. 1874,

Agreement to paint
walls of Upper Hall
for \$100.



✓

✓

Washington Sept. 28. 1874

I, the undersigned do agree
to paint the walls in Second
Story Hall in Building known
as the Coconaw art Gallery with
five coats of paint with the best
material and workmanlike
manner. for the sum of
one hundred dollars. \$100. 00

Geo. W. Chamberlens
713. 18th street

(410)

Bronzes

List of Bronzes re-
ceived at the Gallery,
Oct 1. 1874,



GOBBORAN GALLERY OF ART,

WASHINGTON, D. C.

Return, if not called for in 5 days.

157	Coupe pieds de faune	30
158	Coupe a bords renversés	35
160	Onle parfums	25
162	Candelabres Antiques	275
165	Candelabres chimeres & figures	1400
166	Petit flambeau	20
168	Flambeau serpent	20
170	Flambeau grec	30
171	Flambeau clochettes	30
172	Flambeau a 2 lumieres	35
173	Bougeoir feuilles de lierre	10
174	Bougeoir feuilles de vigne	15
175	Bougeoir clochettes	20
180	Soche en Bronze Style Byzantin	250
x 186	Paysan de Moyen-Age	120
189	Hotel debouchant des oeufs	40
190	Devrier au repos	120
193	Soup pris au piege	30
194	Chat	15
195	Dievre assis	7
196	Dievre effrayé	5
199	Glibou	20

207	Buffle
208	Petit Zameau
205	Chameau
x 202	Daim, Daim & faons
215	Marabout

new
not included in list
present edition of
Rangis Catalogue

60.
35
30
80
25

5189

10 p. et.

518.90

4670 fms

21st August 1874.

Suit of 46 Oranges bought of Bange
 for Colerain Gallery of Art. —
 Paris 31st August 1874

(Mile No 410)

no		
x 23	Levrier couché	95
64	Panthere couché	25
75	Jaguar tenant un Caiman	35
x 76	Jaguar devant un lièvre	2000
81	Groupe Lapins	12
116	Biche couchée	18
117	Élan couché	15
118	Axis	30
119	Cerf de Java	30
120	Cerf Axis	30
121	Cerf de Gange	30
133	Perruche posé sur un arbre	35
135	Éléphant	20
136	Éléphant la queue fermée	20
139	Sortie	12
149	Leopard (bas relief)	15
150	Panthere (do)	15
151	Genette emportant un oiseau (do)	15
159	Cerf de Virginie (do)	15